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The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address all inquiries to Box 887, Falmouth, Mass.

Vol. 13 No. 3 **Week of July 17 thru July 22, 1961**

PACKAGED PROCESSION

by Richard Clayton

Cape Playhouse Staff

"It's not the way it used to be." This is a criticism oft levelled at the Cape Playhouse during recent years and a criticism which might be levelled at most major summer playhouses in the nation. One might ask, considering the rapid and radical changes which have taken place in our American mores, politics, and economy, looking toward the exploration of outer space from a world rife with tensions and crises in nations only several years old, what is the way it used to be?

Summer theatre, like so many other aspects of a world of flux, has undergone a process of evolution. At one time a summer playhouse was thought of as a definite part of the community in which it was located. At the playhouse would be a resident company of actors who performed a new play each week (while rehearsing the next week's show and learning lines for the show two weeks away). The actors, being resident in a rural area for some ten weeks or more, would, to some extent, become a part of the community.

Many smaller summer theatres still consist of resident acting companies, performing a wide-ranging repertoire, but most major summer playhouses have undergone considerable change and it is in their metamorphosed state that they have been criticized. At these theatres, the policy of filling all roles in a play with members of the resident company gave way, because of the added revenue which would obviously accompany the appearance of a national or international star, to that of engaging the services of a famous player to act with the support of the resident company. It is to the system of the visiting star with resident company that many patrons of the summer theatre look back with nostalgic affection.

The visiting star system of summer play production has more recently evolved into what now may be called the "package" system. The "package" is a complete touring company of actors, performing a single play. It is generally cast, rehearsed, and produced in New York and features at least one, and frequently two, well known stars—stars not only of the legitimate stage, but also of motion pictures and television.

The performers in a package vehicle may rehearse for as short a period as one week and then set out upon a tour which may last as long as thirteen weeks. The "package" show is, of course, not so lavish a production as a major road show. The "package" consists of actors, their costumes, and their make-up. The summer playhouse which engages a "package" is required to supply scenery, lighting, publicity, and incidental properties. Since the show plays through Saturday night in a particular theatre and opens again on Monday night in new location, the actors are expected to be so skilled in their art as to adapt their movements to varying sets and playing areas with a single rehearsal's preparation (usually squeezed in on Sunday night).

Some theatres have inaugurated the policy of booking only "package" shows. There seem to be two very sound reasons for this. Because of its convenience, so far as casting is concerned, and almost guaranteed success, the "package" has had a very strong appeal for summer theatre managers throughout the nation. It also appeals to the star performer, for it offers many weeks of work, amidst pleasant surroundings, as opposed to a week of rehearsal and a week of playing time. The high pay available from television appearances could all but spell the end to personal appearances by stars, but dedication to the legitimate stage creates in the actor the desire to appear before live audiences, and the "package" tour can make that dedication more financially rewarding than it might otherwise be.

In communities where the "package" has succeeded the resident company in a summer playhouse, a certain resentment against the loss of community association has arisen. A community which at one time felt that the local playhouse was a part of itself—and the actors there, members (or at least part-time members) of the community—now, witnessing a procession of "package" productions traveling in and out of town, feels unimportant and alien to a theatre and a cultural endeavor which it once cherished.

The management of the Cape Playhouse, cognizant of its debt to the community and anxious to maintain its place in the community structure, presents as many of its own productions as possible, and features performers of the high quality traditional to Dennis since the time of Raymond Moore. While Dennis is no longer the seat of a resident acting company, the technical and administrative staffs are not only resident for the season, but have undergone very little personnel turnover in recent years. Mr. Charles Mooney, Managing Director of the Cape Playhouse, has not limited himself to the presentation of "package" shows, but has brought together excellent plays and casts in exclusive productions for the Playhouse.

That a production might be distinctly Dennis', the Playhouse has offered its own productions of good plays, when "packages" of the same vehicles were readily available. Casts have been brought to Dennis to rehearse and to play for a single week, rather than let Dennis become just another stop upon a lengthy tour. Notable plays, cast, produced for presentation at the Cape Playhouse, and rehearsed at Dennis, during recent seasons have included, "The Boy Friend," "Epitaph For George Dillon," "Memo for a Green Thumb," "The Golden Fleecing," "The Dark at the Top of the Stairs," and "Two For the Seesaw." During the current season exclusive Playhouse productions will be "Under the Yum-Yum Tree," "Future Perfect," "Send Me No Flowers," and the yet to be announced final play.

Indeed, it is not the way it used to be, but one must consider that little else is. Only an actor or actress of considerable dedication to his art will sacrifice a lucrative television guest appearance for a summer engagement of hard work and weekly travel—and a financial reward considerably below that offered by television. There are, however, many who are so dedicated, and it is the intention of the Playhouse to bring the best of these stars to Dennis. Likewise, it is the intention of the Cape Playhouse never to become a mere wayside "package house", but remain a real part of the Cape community.

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NEXT WEEK AT THE PLAYHOUSE

Politics and romance in the nation's Capital will be spotlighted at the Cape Playhouse next week when Martha Scott stars in the world premiere of "Future Perfect," a new comedy by Whitfield Cook. An exclusive Cape Playhouse production, the play will be presented beginning Monday, July 24th through Saturday, July 29th.

The comedy, an outstanding highlight of the Playhouse's 35th Anniversary Season, concerns the beautiful wife of a highly esteemed United States Senator who, after her husband dies while in office, is offered the job of taking over his senatorial duties until the expiration of his term. She is undecided whether to accept the post, feeling she is incapable of fulfilling her husband's political acumen, integrity and diplomacy. What happens when her former fiance returns coupled with the pressures put on her by high-ranking officials and lobbyists, creates a new situation that is topical and highly entertaining.

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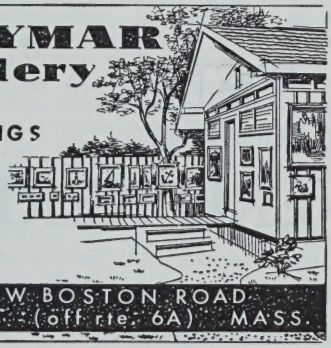

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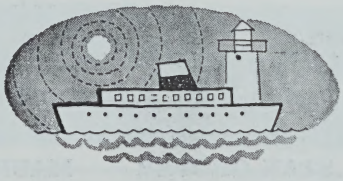

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Miss Scott, a former member of the Cape Playhouse's resident company who went on to win stardom on Broadway and in motion pictures, will portray the wife. An actress noted for her beauty and talent in all the entertainment media, Miss Scott won overnight success on Broadway in the original production of the American classic, "Our Town." She has also appeared on Broadway in "The Voice of the Turtle," "The Willow and I," and in the revival of "The Male Animal." She repeated her role in "Our Town" in motion pictures and won an Academy Award nomination for it, after which she became one of Hollywood's most popular stars.

The production will be directed by Aaron Frankel and will also feature Phyllis Hill and Frederic Tozere. The set will be designed by Herbert Senn of the Playhouse staff. Performances will be held nightly at 8:30, except Sunday, with matinees on Wednesday and Thursday at 2:30.

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ABOUT THE AUTHOR

Leslie Stevens was born in Washington, D. C., the son of Vice Admiral Leslie C. Stevens, one-time U. S. naval attache to Moscow, and the author of the best-selling book, "Russian Assignment." His childhood saw much travel and was spent in such varied places as Hawaii, Panama, Texas, London, and Washington. At the age of ten he gained a love for the theatre when his father paid him a penny a line for learning Shakespeare.

After attendance at the Yale School of Drama and the American Theatre Wing, he sought fame as a playwright. In the course of six years, the fledgling playwright worked as a hotel clerk, a nightward attendant in a psychiatric hospital, a magazine copy boy, and as a part-time playreader for the Theatre Guild and NBC.

It was while he was a copy boy at Time Magazine that his play, "Bullfight," was produced off-Broadway, with Joseph Anthony as director. It was an instantaneous hit, and was saluted by Ed Sullivan on his "Toast of the Town" television show. Mr. Stevens' first Broadway play was "Champagne Complex," which starred Donald Cook and Polly Bergen. Although the comedy failed in New York, it has become one of the most popular of summer stock and little theatre plays.

While working on the script for "The Marriage-Go-Round," Mr. Stevens composed original scripts and adaptions for a number of television programs, including Playhouse 90. He also wrote the screen play for the Paul Newman star-

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ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation for furnishings and incidental properties to: Lichti's, Dennis; Dennis-Yarmouth Regional High School; Mrs. M. James Sproul, Dennis; Mrs. William Lazarus, West Brewster; Hilary House Antiques, West Brewster; Mrs. Adeline Edwards, East Dennis; Robert C. Eldred, Antiquarian, East Dennis; KayMar Galleries, Dennis; Dr. David G. Ljungberg, Dennis; Mrs. Percy Noble, West Brewster; Captain Moses House, Dennis; Mrs. Roland E. Allen, West Brewster.

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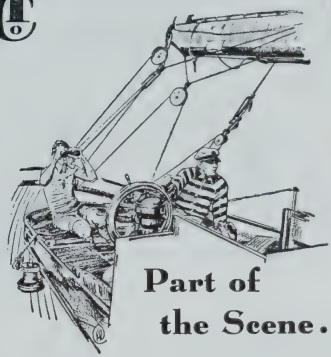

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CAST OF CHARACTERS

(In Order of Appearance)

Paul Delville, Ph.D., M.Sc., D.Litt., M.F.A., C.B.E., F.R.S., (Prof. of Cultural Anthropology) ..... **CLAUDE DAUPHIN**

Content Lowell, Ph.D., D.Litt., M.F.A., Soc.Sc., Dean of Women (Mrs. Paul Delville) ..... **MYRNA LOY**

Katrin Sveg ..... **SIRI**

Ross Barnett, Ph.D., M.Sc., LI.D., M.F.A., Maitland Chair ..... **MOULTRIE PATTEN**

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MYRNA LOY (Content Lowell) was born in Helena, Montana, just around the corner from the late Gary Cooper. She and her mother went to Southern California following the death of her father. She attended Westlake school for girls and Venice High School, and earned her first money as a dancing instructress in Culver City. She was discovered by the great silent screen idol, Rudolph Valentino, and embarked upon a career which has encompassed excellent performances in both drama and comedy and has made her name synonymous with all of the glitter and glamour attached to the art of movie making.

Cast as an oriental dancer in a Valentino film, "The Cobra," she was singled out by the star, who persuaded the director to give her a small dramatic role. During the early part of her career, Miss Loy played Arabian, Chinese, Japanese, Malayan, Polynesian, and Indian temptresses.

The opportunity to divorce herself from type casting arose when she was signed to a long term contract by MGM and teamed with William Powell in the "Thin Man" series. This series definitely stamped her as a talented comedienne and the "perfect American wife." Other memorable pictures she made at MGM include "The Great Ziegfeld" with William Powell, "Test Pilot" with Spencer Tracy and Clark Gable, "Too Hot to Handle" with Walter Pidgeon, and "Whipsaw" again with Spencer Tracy. A climatic triumph in Miss Loy's career was her role in Samuel Goldwyn's "The Best Years of Our Lives," generally considered one of the outstanding pictures of all time.

In 1950 Miss Loy began an active association with UNESCO and still works with that organization as well as other affiliated endeavors of the United Nations.

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She is also actively connected with many other organizations that are primarily concerned with the betterment of human needs.

Since 1956, Miss Loy has been seen in a number of important television shows, however, she still regards motion pictures as her first and foremost love. In 1958 she starred in Dore Schary's "Lonelyhearts" and in the following year with Joanne Woodward and Paul Newman in 20th Century-Fox's "From the Terrace." Her most recent picture, made with Doris Day and Rex Harrison, was the Universal-International suspense drama, "Midnight Lace."

Still enjoying her position as one of America's most popular and sought after motion picture stars, Miss Loy explores a new medium for herself as an actress, making her stage debut in "The Marriage-Go-Round."

CLAUDE DAUPHIN (Paul Delville), bilingually wry and witty, is popular both in Europe and in America on stage and screen. Not solely devoted to acting, he is an ardent de Gaullist.

Mr. Dauphin was born in Corbeil, France, August 19, 1903. He was first a scenic designer for the Odeon Theatre in Paris (1922-30) and worked in the same capacity in films until he played his first role in "Laugrevin, Pere te Fils" in 1930. From then on he was seen in such movies as "Entrees Des Artistes" ("Stage Door"), 1936, "Cavalcade d'amour," in 1937, "Batement de Couer," 1939.

He served in the French Army under his hero, de Gaulle, from 1940 to 1945. When asked in a 1958 interview what he thought "Le Grand Charlie" might give France, as the general assumed the presidency, Mr. Dauphin replied, "I will tell you in one word. Hope."

Active in French motion pictures since the war ("Cyrano de Bergerac," "Nous Ne Sommes Pas Maries," 1945; "L'Evantail," 1946) he came to this country to star in

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the Broadway production of Sarte's "No Exit" in 1946. New York theatregoers have also seen him in "The Happy Time" and "Janus." Mr. Dauphin's first American film, "Deported" was made in Italy in 1950. His other motion pictures include "Little Boy Lost," "Phantom of the Rue Morgue," and "Innocents in Paris,"

In 1958 Mr. Dauphin starred in Marcel Ayme's "Clerembard" in an off-Broadway production which won critical praise both for him and the play. Almost simultaneously he appeared in Graham Greene's film, "The Quiet American," with Michael Redgrave.

SIRI (Katrin Sveg), having arrived in America from Sweden as a school girl in 1948, made a notable contribution to the Broadway season of 1952 when she appeared in the revival of George Gershwin's "Of Thee I Sing." With her performance in John Murray Anderson's "Almanac," she was hailed by the critics as the Scandanavian answer to Marilyn Monroe and Jayne Mansfield. She was in an edition of the "Ziegfeld Follies" with Tallulah Bankhead, and in stock appeared in "The Dragon Slayer" with Orson Bean and Walter Matthau, and as the model in "The Solid Gold Cadillac."

Siri's career has been much occupied with television, where she has been seen as a stalwart on the comedy shows of Ernie Kovacs, Sid Caesar, Red Skelton, and Garry Moore. On the night club circuit she has appeared coast to coast with Ben Blue, and is currently preparing a new night club act for a national tour.

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Last year Siri received rave reviews for her performance in the "Marriage-Go-Round" with Francis Lederer and Vivian Vance at the Royal Poinciana Playhouse in Palm Beach.

MOULTRIE PATTEN (Ross Barnett) is a native of Detroit, Michigan, and a veteran of World War II, having served as an Armored Corps officer with the Third Infantry Division in Europe. Mr. Patten attended Brown University and made his stage debut in his hometown, playing in a rustic farce, intriguingly titled, "Who's Got the Baby." He has been seen on Broadway in "One Eye Closed," "The Disenchanted," and "The Andersonville Trial," and off-Broadway in "The Girl of the Golden West." He has toured the nation in several major productions, including "All My Sons," "Angel Street," "Lunatics and Lovers."

A seasoned performer in summer stock, Mr. Patten has appeared in a variety of parts from farce to drama as leading man, second man, and character man in permanent theatres, under canvas, proscenium arch and in the round from the Drury Lane Theatre in Chicago to the Royal Poinciana Playhouse in Palm Beach, Florida. During the 1956-57 season

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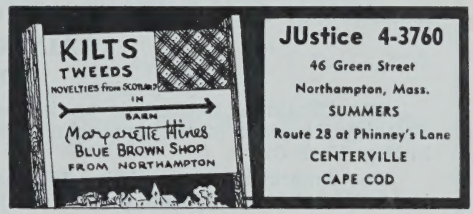

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he was featured in a series of classical plays at the Studebaker Theatre in Chicago.

Television audiences have enjoyed Mr. Patten's innumerable appearances in that medium from the earliest days of network television in The Clock and Armstrong Circle Theatre to the more recent Way Out.

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The Cape Playhouse previously controlled by the Raymond Moore Foundation is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for theatre education. The Foundation also owns the Cape Cimena, the Cape Playhouse Restaurant and the Art Center, in which the American Theatre Wing—Cape Playhouse Professional Training Center is located.

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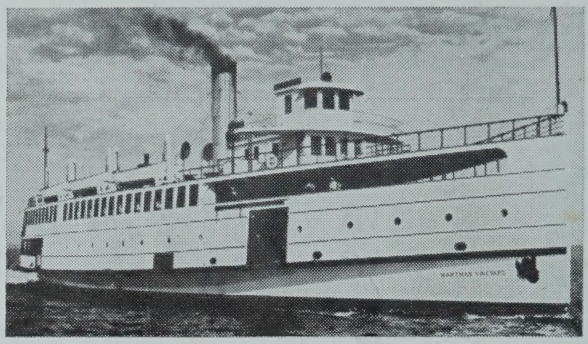

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